

UNIVERSITY OF IDAHO BRASS FACULTY HORN

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Assistant Professor of Horn at the University of Idaho, Jason is currently Principal Horn for the Fort Collins Symphony, Opera Fort Collins, and Canyon Concert Ballet. He is also Associate Principal Horn for the Greeley Philharmonic, Principal Horn for the Steamboat Symphony Orchestra and Emerald City Opera Festival, Co-Principal Horn for the Washington~Idaho Symphony, hornist with the Apollo Chamber Brass, Idaho Brass Quintet, and Northwest Wind Quintet. Jason is Section Horn for Opera Colorado, the Boulder Brass, and the IFC³ Horn Section.



Jason has also performed with the Korean Summer Winds – based in Busan, Korea, – the Colorado Symphony, the Colorado Springs Philharmonic, the Omaha Symphony, the Strings in the Mountain Music Festival, the Colorado Music Festival, and the Denver Brass.

Jason is an Endorsing Artist for the Conn-Selmer Company.

UNIVERSITY OF IDAHO HORN STUDIO



The University of Idaho Horn Studio ranges from 8 to 12 students who come from a wide variety of backgrounds. Along with Horn Performance and Music Education Majors we have players who major in engineering to geology or from nursing to biology. Whatever your major you are more than welcome to participate in Horn Studio activities!

The Horn Choir often travels to various high schools throughout the year and occasionally travels regionally and nationally to International Horn Society Workshops and Symposiums.

The Large Ensembles at U of I – Wind Ensemble, Symphonic Band, Symphony Orchestra and Marching Band – gives you broader opportunities to share your talents and enjoy your collegiate experience across the country.

AUDITION INFORMATION

STEP ONE

Fill out the required information in the following website

<http://www.uidaho.edu/class/music/futurestudents>

STEP TWO

Audition requirements for the University of Idaho Horn Studio are listed below. Please do not let them intimidate you! They are designed for you to broaden your scope of material available for you, the horn player. If you have prepared something else, talk to me. There is a good chance you will be able to use it on your audition!!!



All applicants must Apply to the University of Idaho and complete a College of Music Audition and Scholarship Application. Do not let the requirements below intimidate you, if you have something of value to perform for an audition please contact me and we can work something out!

Applications may be obtained through the Lionel Hampton School of Music website:

<http://www.uidaho.edu/class/music/futurestudents>

1. Required Solo Work (Accompaniment Optional)

All candidates for admission must perform a portion of one of the following concerti:

- The first movement exposition or third movement rondo of a Mozart Concerto for Horn (K. 412, K. 417, K. 447, or K. 495)
- The first movement exposition of R. Strauss Concerto No. 1
- The first movement exposition of F. Strauss Concerto, Op. 8
- Introduction and first variation of Saint-Saëns Morceau de Concert

2. Etudes

Two etudes of your choice which demonstrates excellent tone, control, musicianship, and technique. The etudes may be chosen from (but not limited to) any of the following:

- Pottag Melodious Etudes for French Horn
- Any Gallay Etude
- Kopprasch Sixty Selected Studies
- Maxime-Alphonse Books 1, 2, or 3
- Shoemaker Legato Studies
- Etudes required by your Allstate Band and Orchestra committees

3. Orchestral Excerpts

All Performance Major candidates: choose one excerpt from each category below.

For all other candidates wanting to play in orchestra: choose one excerpt from only two of the three sections below.

All excerpts and audio examples can be found at <http://hornsociety.org/hornexcerpts-org>

A. High Horn:

- Beethoven Symphony No. 7, Mvt. I ms. 84-101 (horn 1 in A)
- Dvorak Symphony No. 9 "New World", Mvt. IV ms. 267-275 (horn 1 in E)
- Mendelssohn Symphony No. 3, Mvt. II, ms. 33-67 & ms 183-229 (horn 3 in F)
- Strauss, Till Eulenspiegel, opening call ms. 1-20 (horn 1 in F)
- Wagner Gotterdammerung, Siegfried's Rhine Journey Short Call (horn 1 in F)

B. Lyrical Horn:

- Brahms Symphony No. 3, Mvt. III ms. 97-110 (horn 1 in C)
- Mendelssohn Symphony No. 3, Mvt. III ms. 73-95 (horn 3 in D)
- Ravel Pavane for a Dead Princess, beginning (horn 1 in G)
- Saint-Saëns Symphony No. 3, Mvt. I, Q-S (horn 3 in F)
- Tchaikovsky Symphony No. 5, Mvt. II ms. 9-28 (horn 1 in F)

C. Low Horn:

- Beethoven Symphony No. 3, Mvt. III, Trio ms. 171-202 (horn 2 in Eb)
- Shostakovich Symphony No. 5, Mvt. I, rehearsal 17 – rehearsal 21 (horn 4 in F)
- Mahler Symphony No. 1, Mvt. III ms. 113-132 (horn 2 in F)
- Strauss Don Quixote variation VII (horn 2 in F)
- Wagner Prelude to Das Rheingold, ms. 17-52 (horn 8 in Eb)

SKILL SETS FOR HORN

These exercises will help you get to know your horn!

For more exercises go to: <http://johnstonhorn.com/the-routine/>

BASIC SKILL SET 1

The first exercise is a basic long tone warmup. Be patient and listen for clean attacks, a pure tone, and consistent taper. Be sure to keep your corners firm, chin flat, and teeth apart. Create a thick, warm tone.

BASIC SKILL SET 2

The second exercise is a low flow, air use study. It requires the player to engage with the bottom teeth. Make sure that the bottom teeth are separated enough from the top teeth to allow the air to reach the aperture without running into the top teeth – which would cause a nasal/pinched sound.

BASIC SKILL SET 3

The third exercise is a basic articulation study. Read the instructions carefully and keep the tongue behind the top teeth for a clear articulation

LONG TONE WARMUP

JULIE LANDSMAN
ARR. J. JOHNSTON

FOUR RULES BY CARMINE CARUSO:

- (1) TAP YOUR FOOT - THIS IS TO ESTABLISH TIMING TO WHICH THE MUSCLES MUST MOVE, SO THEY RESPOND TO THE SPECIFIC RHYTHM YOU MAKE.
- (2) KEEP THE MOUTHPIECE IN CONTACT WITH THE LIPS THROUGHOUT THE STUDY - EVERYTIME YOU MOVE THE MOUTHPIECE AWAY, YOU HAVE TO RESET THE WHOLE EMBOUCHURE. THE "WHOLE" EMBOUCHURE CONSISTS OF FIVE DEFINITE MOVEMENTS:
 - (A) PUTTING THE MOUTHPIECE IN CONTACT WITH THE LIPS
 - (B) PUTTING TENSION ON THE LIPS FOR THE NOTE TO BE PLAYED
 - (C) POSITIONING THE JAW PROPERLY
 - (D) ALIGNING THE INSTRUMENT PROPERLY
 - (E) THE BLOW
- (3) KEEP THE BLOW STEADY - YOU ARE BLOWING AIR THROUGH THE LIPS AND THE STEADIER THE BLOW, THE MORE COMPACT THE MOTION OF THE AIR.
- (4) BREATHE ONLY THROUGH THE NOSE. - DONE FOR THE SAME REASON AS RULE NO.2: TO REDUCE THE AMOUNT OF MUSCULAR ACTIVITY IT TAKES TO PRODUCE A NOTE.

OTHER THOUGHTS:

- (1) THE FIRST PITCH IS DECIDED BY THE KEY OF THE DAY. IF A-FLAT IS YOUR KEY THEN START ON THE A-FLAT BELOW THE STAFF.
- (2) DO NOT PLAY ABOVE THE STAFF. ADJUST ACCORDINGLY.
- (3) NO NEED FOR A DRONE.
- (4) SOUND BEAUTIFUL.
- (4) JUST PLAY.

♩ = 60

7
13
19
25
31
37

Slur All

Slur All

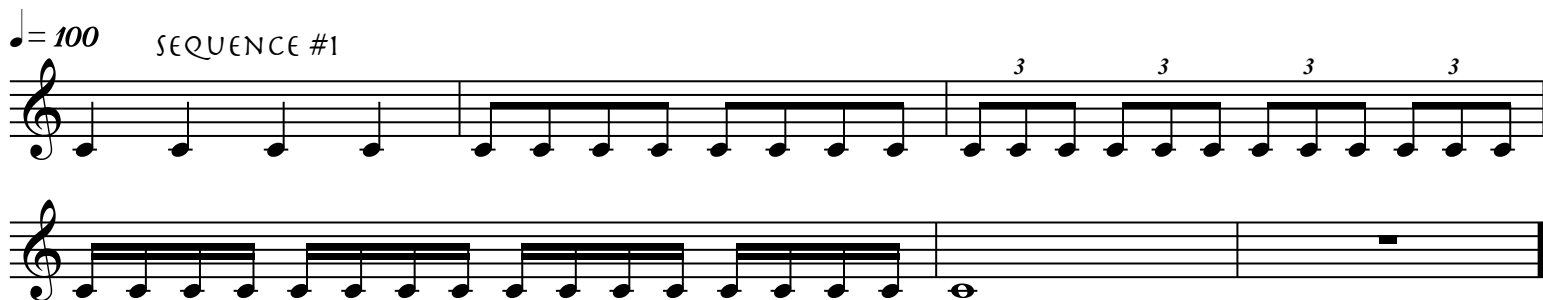
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FOX TONES

FRED FOX
ARR. J. JOHNSTON

DEVELOPED BY **FRED FOX**, THIS EXERCISE IS DESIGNED TO IMPROVE THE PLAYERS SINGLE TONGUING SPEED. SET THE METRONOME TO THE POINT WHERE THE 16TH NOTE PORTION OF THE EXERCISE IS CHALLENGING BUT ACHIEVABLE. WHEN TONGUING BE SURE TO TONGUE WITH A LIGHT "THEH" OR THUH" ARTICULATION MARKING IN ORDER TO KEEP THE TONGUE BEHIND THE FRONT TEETH (DO NOT USE A "DAH" OR "TAH" ARTICULATION, IT KEEPS THE TONGUE UP TOO HIGH). FAST TONGUING REQUIRES EFFICIENCY. THE MORE TONGUE MUSCLE USED THE SLOWER THE ARTICULATION PRODUCED, USE THE TIP OF THE TONGUE.

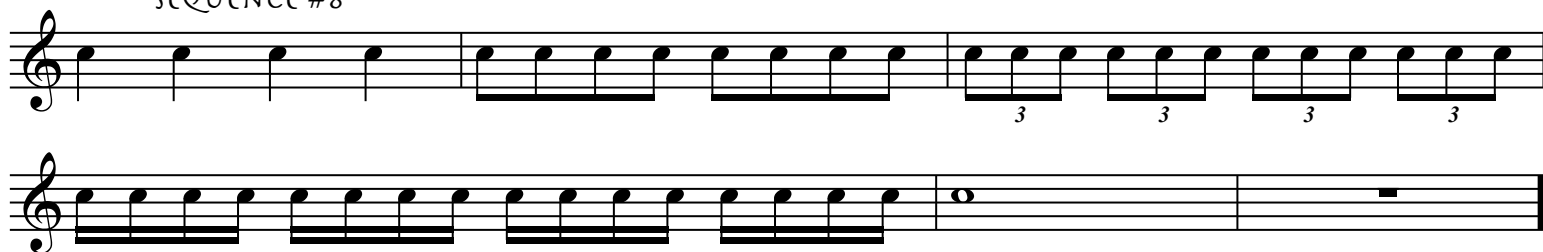
♩ = 100 SEQUENCE #1



SEQUENCE #2: CONTINUE EXERCISE DIATONICALLY THROUGH SEQUENCE 8 (BELOW)



SEQUENCE #8



APPLY THE PATTERN ABOVE TO AN ENTIRE DIATONIC SCALE. DURING THIS EXERCISE, TITLED **TOP TONES**, YOU WILL CONTINUALLY "RETURN" TO THE UPPER NOTE RATHER THAN OCCASIONALLY "REACHING" FOR IT. IT IS IN YOUR BEST INTEREST TO PLAY THIS EXERCISE IN 3 SEPARATE OCTAVES IN WHATEVER "KEY OF THE DAY" YOU HAPPEN TO BE PLAYING. PUSH YOUR SINGLE TONGUE TEMPO!!

